

17. PIKSEL.NO

WE TAKE EMOCOIN!

PIKSEL TEAM

Director:

Gisle Frøysland

Co-curator:

Maite Cajaraville

Design:

Jenny Pickett

Technical Producer:

Ivan Andre Paulsen

Sound Technician:

David Aasheim

Technicians:

Sigurd Torstveit
Arthur Hureau-Parreira
Cristian Delgado
Juan Jaramillo
Martha Helga
Peter K.

Comm team:

Martha Helga
Melissa Aguilar

Exhibition Art Assistants:

Eli Fosse
Kine Andersen
Margarete Gerhard
Maja NK
Anders van Goghstadt

Exhibition Assistants:

Margarete Gerhard
Maja NK
Anders van Goghstadt
Vilde Lønø Andersen

Artists Assistant:

Diego Hernández

Photographer:

Zane Cerpina
Martin E. Koch

Streaming:

Gisle Sælensminde

Transport:

Margarete Gerhard

**Kids program workshop
co-ordinator:**

Eli Fosse
Oda Bremnes

Kids program comms:

Merethe Iren Johnson
Jøsok

Event manager:

Jannicke Olsen,
Merethe Iren Johnson
Jøsok

Catering:

Geir Svensson
Jan Forland

Piksel studio 207

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🌐 www.piksel.no

Partners

Norwegian Ministry
of Culture Affairs



PIKSEL17

WE TAKE EMOCOIN!, ELEKTRONISK KUNST OG FRI TEKNOLOGI.

Emotions as the new capital.

From 16th to 18th of November, an international group of artists will meet at the PIKSEL Festival in Bergen. Throughout concerts, installations, performances, workshops and presentations, artists will share different ways to look at our bio-data and emotions.

We Take EmoCoin! The Piksel17 festival slogan points to the new capital: our emotions. The interest of the human beings can be captured through emotions, and therefore can be monetized.

Emotions has become the new coin. Emotions can be measured, monitored and monetized in almost real time. Together with our use of social networks, technology is also investing in bio- sensing the body, using small components and microcontrollers, we can collect our bio-data.

So, we ourselves with our public online behaviour and our stored bio-signals, visualized and interfaced, create a direct link between emotions and money.

PIKSEL17 - We Take EmoCoin!

The 15th edition of the Piksel Festival takes place November 16th-18th 2017

Piksel is an international festival for electronic art and technological freedom. Part workshop, part festival, it is organised in Bergen, Norway, and involves participants from more than a dozen countries exchanging ideas, coding, presenting art and software projects, doing workshops, performances and discussions on the aesthetics and politics of free technologies.

visit : <http://17.piksel.no>

6 - 17 NOV

PIKSEL KIDZ Lab @ Píksel Studio 207

☉ Water Talking ☺ HELLO PLANTS

☼ SONORARTEC

16 - 18 NOV

EXHIBITION @ Píksel Studio 207 |

SKUR14 | Gallery S12

OPENING 16 Nov 19:00 -21:00

VISIT 17 - 18 NOV FROM 11:00 TO 17:00

Thurs 16 Nov

14:00 - WORKSHOPS @ Píksel Studio 207

☉ BioSIGNAL Sensing - CRISTIAN DELGADO

☉ PIKSEL PD MEETING - ARTHUR HUREAU

18:00 - EXHIBITION OPENING

@ Píksel Studio 207 | SKUR14

21:00 - FESTIVAL OPENING

@ Bergen Kjött

⊕ LAPTOP MANIAX - ANDREJA ANDRIC,
ELI GUÐNASON, SØREN KRAG

⊖ SHIIBO SONIFIED TEXTILE PERFORMANCE
PAOLA TORRES NUÑEZ DEL PRADO

⊗ CODE RESONANCES IN THE SOUTH
- JUAN ANDRES JARAMILLO

☺ TUSSGUBBEN - ELISE MACMILLAN

FRI 17 NOV

11:00 - EXHIBITION OPENING

@ Gallery S12

11:00 - WORKSHOPS @ Píksel Studio 207

⊕ FROM E-WASTE TO SOUND DEVICE
- TONI QUIROGA

14:00 - WORKSHOPS @ Píksel Studio 207

⊖ PRAXIS LIVE - HYBRID VISUAL IDE FOR
LIVE CREATIVE CODING - NEIL C SMITH

17:00 PERFORMANCE @ SKUR14

⊖ RESPIRE TUNE - ALEXANDRA CARDENAS,
CAMILLA VATNE BARRATT-DUE

21:00 - AV CONCERTS @ Bergen Kjött

⌕ FFFOREST - Robert B. LISEK

⌕ QUERELS - John Hegre, Greg Pope,
Jean-Philippe Gross, Xavier Querel

☉ MIDIFESTO - AGNÈS PE

● ### - MARCO VALDIVIA





SAT 18 NOV

11:00 - WORKSHOPS @ Píksel Studio 207

- **A RECIPE FOR DESTRUCTION: SECURE**
HARDWARE DATA ERASURE
- NIKITA MAZUROV

14:00 - WORKSHOPS

- ⊗ **BIOTRANSMISSIONS WORKSHOP**
- Colectivo Electrobiota
- **SONIFIED TEXTILES**
- PAOLA TORRES NUÑEZ DEL PRADO

18:00 - PIKSEL17 ARTIST TALKS

20:00 - AV CONCERTS @ Bergen Kjøtt

- **STR8 Panzerism [for RAMM:ΣLL:ZΣΣ]**
- ANDERS EIEBAKKE, GRIM ERLAND SVINGER
- **VECTOR SYNTHESIS** - DEREK HOLZER
- **AMEN \$ MOTHER FUNCTION**
- NEIL C SMITH
- **CTENOCENE: A MEDUSE TOPOLOGY**
- JENNY PICKETT & JULIEN OTTAVI
- ⊗ **ALGORAVE** - PIKSEL ALGORAVERS



SUN 19 NOV

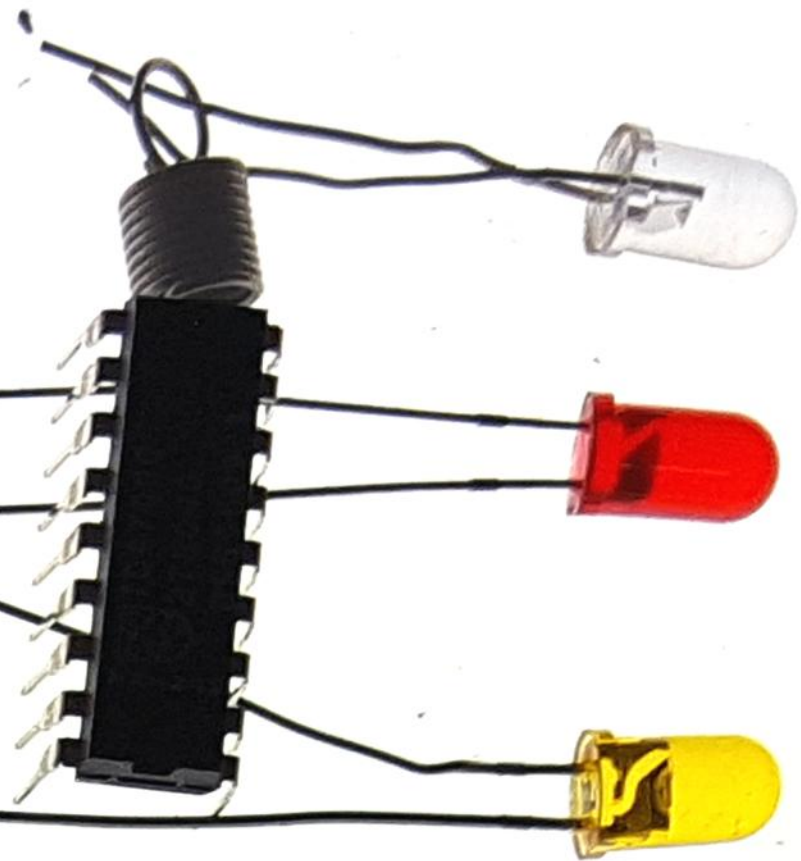
21:00 - AV CONCERTS @ Píksel Studio 207

- ⊗ JOHN HEGRE, YAN JUN

27 - 29 NOV

14:00 - Workshops @ Píksel Studio 207

- ⊕ **VECTOR SYNTHESIS WORKSHOP**
- DEREK HOLZER

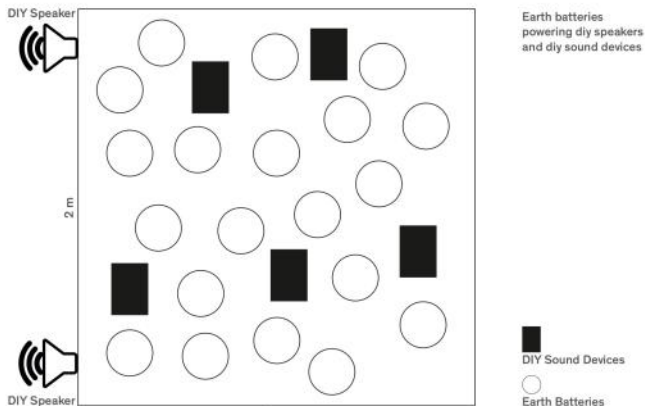


XHIBITIONS

INDUSTRIALWASTEMETALLIZER

TONI QUIROGA

"FUTURE CENUM"



16-18NOV @SKUR14

TONI QUIROGA

Hacked VU-Meters hit resonating scrap metal. The VU-Meters are connected to a home-made 16 step-sequencer. The hitting of the VU-Meters triggers the CFL light bulbs and the CFL light bulbs clock the sequencer, as its clock input is controlled via light.

The relationality of the processes within the installation (system) are exposed: Voltage to light, light to Voltage, Voltage to mechanical forces and mechanical forces to Voltage. The installation exposes the feedback between its different forces through sound, light and movement.

TRANZION II - CURE YOURSELF

APO33 COLLECTIVE

Listening, relaxation, live mixed movies by machines

In a sinusoidal form, Tranzion II draws forms of listening both specific to background music and mobile sounds. Paradoxical entities made of calm and tension, these are built to discover a form of presence taking shape in an automated music. Delays and other undefined elements operate continuously taking us towards the void. Tranzion made its first attempt a few years ago, using oscillators, samplers and delays to build a synthetic automaton (without any acoustic source) that tried to create certain modes of listening across the space of the listener.

Since I am the first listener, I can experience and adapt what comes out of it in relation to my inner self and my listening relationships and therefore to yours.

"Knowledge is acquired through experience, everything else is just information." Albert Einstein

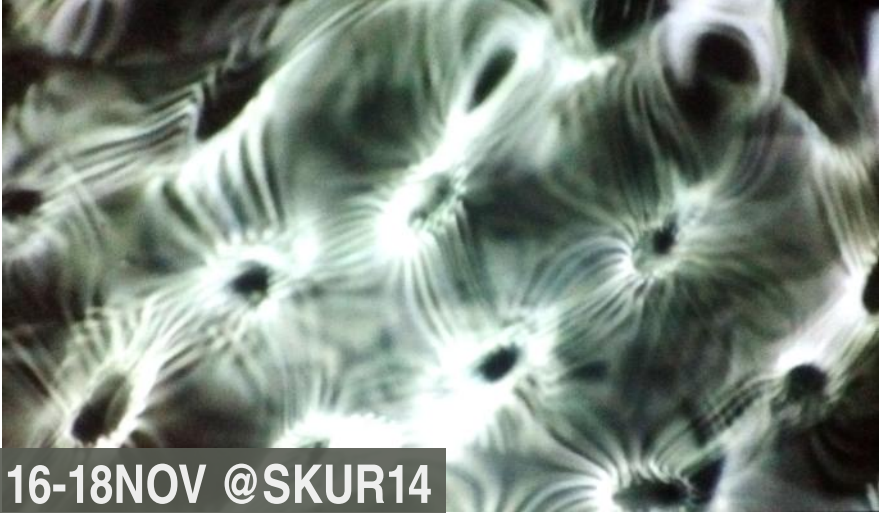
The frequencies used in Cure "Yourself" act on the cells of the body. The body reacts to sounds and enters symbiosis at the molecular level with the atomic composition of a cell. In this sound installation we use frequencies that regenerate your DNA at the molecular level. The audience is asked to sit and relax to feel the effects of the repair. A machine generates live music compositions that consist of 8 frequency oscillators evolving randomly around frequencies that repair our DNA.



16-18NOV @SKUR14

CROSSING WAVES

JULIEN POIDEVIN



16-18NOV @SKUR14

Crossing wave is an installation that deals with the power of vibration on matter and the influence of sound on our metabolism. Crossing Waves is an installation that makes visible the relationships between sound waves and visual forms by proposing immersion in a vibrational continuum .

A dedicated computer program generates low-frequency sinusoidal sounds and modulates them randomly, creating slips from one state to another; From a quasi-static vibratory form to a sonic tornado, the waves cross and twist, amplify or cancel each other creating a distorted temporality in which we are invited to slip.

RIZOSFERA FM

**GABRIELA MUNGUÍA, GUADALUPE EVELIA CHAVEZ,
COLECTIVO ELECTROBIOTA**

Rizosfera FM is a laboratory for experimentation and exploration of new and possible interspecies dialogues. This project consists of a sound installation that aims the appropriation and resignification of the mass media, as possible extensions and hybrid networks between humans and other species. This project is inspired by the infinite life forms that inhabit the rhizosphere and its transformations and relationships. By the integration of biological elements, remote communication, appropriation of technologies, sound, light, frequencies, rhythms, tunings and possible languages, is that this project imagines the hybridization of systems as a mechanism and process of co-creation between art, biology and technology. Rizosfera FM presents a poetic and sonorous understanding and interpretation on those microhabitats where infinite beings cohabit, interact, construct and express themselves as subtle voices that lie underground.

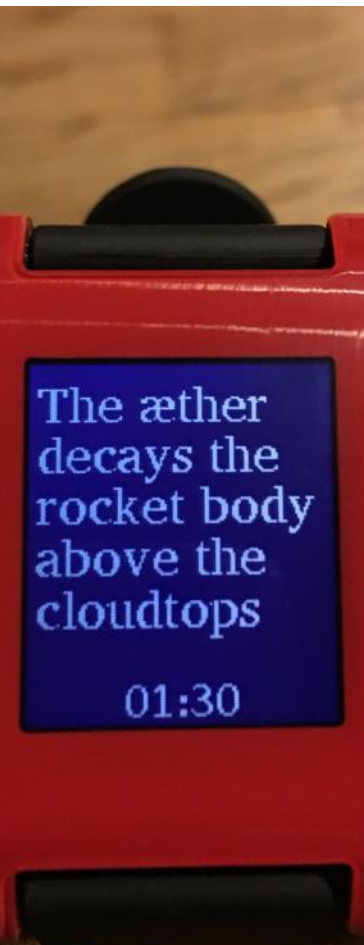


16-18NOV @SKUR14

ON YOUR WRIST IS THE UNIVERSE: A SUITE OF COSMIC GENERATIVE POEMS

NICHOLAS KNOUF

This is a project about digital poetry on your wrist, about digital poetry that draws from the movements of physical bodies in space. Built upon the Pebble smartwatch platform, "On your wrist is the universe" is a suite of poems that re-works real-time information about satellites, rocket bodies, planets, and stars into generative poetry. Meant to construct a tangible translation between our bodies here and otherworldly bodies out there, the project also highlights the possibilities of electronic poetry worn on the surface of the skin, available for short glances at any moment. Multiple temporalities are at work here: the time of the saccade to the wrist; the time of rocket bodies tumbling above; the time of planets completing their trips around the sun. Yet another temporality comes into play, namely that of obsolescence, as the Pebble company that produces the watch is now defunct. This project thus asks us to consider the relationships between our development and construction of electronic poetry artifacts and the much longer timeframes involved when contemplating the universe.



The æther
decays the
rocket body
above the
cloudbtops

01:30

16-18NOV @SKUR14

FLUX

SEPH LI

Flux is a sound-to-space-synaesthesia installation.

By analyzing sound from real world with the help of a 7-channel microphone array and sound localization algorithms, Flux turns real sound sources into an ever-changing, ink-painting styled virtual space.



16-18NOV @SKUR14

Sound sources in physical world, serving as gelatinous flow and impulses, continuously altering the form of the virtual space. By combining the spectrum and localisation data of each sound source, the virtual space becomes a giant fluid field that encloses and transforms the soundscape into space dimension.

The immersive VR environment also provides experiment a very stuitable medium: it deprives audiences' visual access to real world - "isolation" in VR world - while keeps the sound accessible, which leaves enormous imagination for audience - "reconnect" via audio.

THE LOST CODE (CORRUPTED DATA), 2017: TEXTILE COLLISIONS



16-18NOV @SKUR14

PAOLA TORRES TEAM

The Lost Code (Corrupted Data), explores the notion of loss in reference to the socioeconomic processes viably visible in the immediate landscape of Perú. The works, two hand made textiles woven in the traditional Andean technique of brocade, the threads disjointed and unthreaded - visually distrurbed and destructured. The weaves delicately point at community bonds, progressively cut and replaced. Torres Nuñez Del Prado positions the process of gentrification as a softer form of colonialization, one that robs a community of its riches, and vibrancy. The textile lie dormant - until touched, and interactive, their conductive thread turning them into an instrument.

THE LOST CODE (CORRUPTED DATA), 2017 “SPACE INVADERS” ARDUINO, CONDUCTIVE AND NON-CONDUCTIVE THREADS



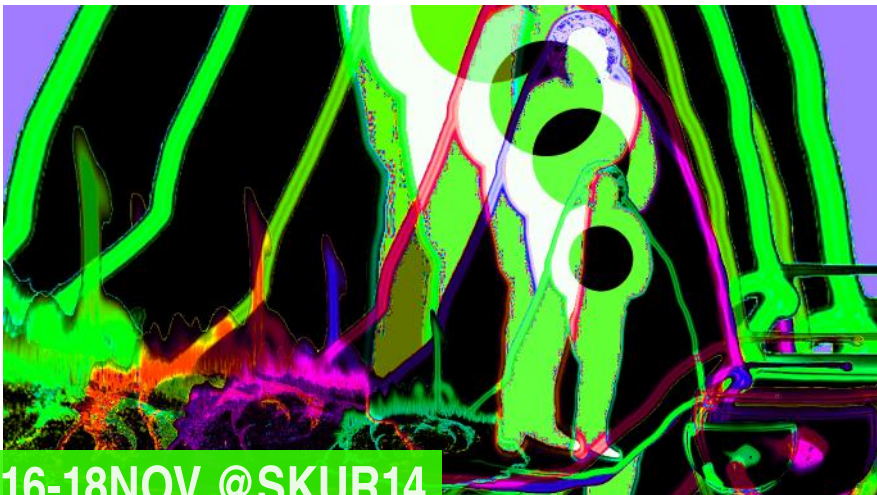
16-18NOV @SKUR14

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(Text by Silvana Lagos)

SCRIPT



16-18NOV @SKUR14

VILDE LØNØ ANDERSEN, IVAN ANDRE PAULSEN

Installation / soundscape; from dirt, plants, metal and a fish in waterbowl, connected inside a helmet where the breathing of oneself also will be part of the mix.

Via kontaktmikrofoner tas lyd opp fra lytterens pust, jord metall og fiskebolle. dette mixes sammen og lyden når ørene gjennom en gammel mosegrodd mopedhjelm med modifikasjoner. Teknisk Utstyr som vil bli benyttet: kontaktmikrofoner, hydrofon, hodetelefoner, mixer / matrisemixer, høytaler. Annet utstyr: gullfiskbolle, miniterrarium/jordhaug mopedhjelm

RESPIRE TUNE

ALEXANDRA CARDENAS, CAMILLA VATNE BARRATT-DUE

Alexandra Cardenas and Camilla Vatne Barratt-Due are working with acoustic sounds from old accordions and is this year back at Píksel to show a continuation of the instrument they performed with last year. This time they will present a performative installation for dismantled accordions played with valves and fans using an altered mechanical system. The piece will be installed running as an installation and played ones during the festival as part of the concert series.

16-18NOV @SKUR14

PERFORMANCE 17NOV 17:00 @ SKUR14



ATTEMPTS, FAILURES, TRIALS AND ERRORS



16NOV-10DEC @PIKSEL STUDIO 207

**ALINE MARTINEZ SANTOS, ANNETTE SCHMID&VEERLE PENNOCK,
BEAM, KATE SICCHIO & CAMILLE BAKER, MARIA PAULINA
GUTIÉRREZ, RENATA GAUI, SHARY KOCK, SHIH WEI CHIEH,
TERESA ALMEIDA, TINCUTA HEINZEL**

Within the realm of electronic and smart textiles there have been promising technological investigations that never quite managed to reach their potential. Despite these disappointments, industry, academia and art continue to explore the possibilities of electronic and smart textiles. Rather than presenting “the next big thing” “Attempts, Failures, Trials, and Errors” seeks to understand the various stages of projects’ developments by exploring forgotten attempts and perspectives, less successful paths, and less mediatized wearable technologies and e-textiles projects.

TRANSMESTIZX VR

DANIELA MORENO WRAY

Transmestizx VR emerged from interspecies trans and technology as tools for invoking interculturalities, decoding implanted memories, thinking about diverse identities. This invocation and its aesthetic of visible stitching and digital glitches functions as a portal or crevasse through which other worlds appear, created or dreamed.

The process began with an invitation to a number of Ecuadorian artists* to think together about "trans" as a possibility for challenging the homogeneity of national discourse about mestizaje and opening it up beyond and after the human; about bodies and territories, sexualities and identities; about the resistance of the indigenous peoples of Ecuador and their contribution to the transformation of a uninational state to one that is plurinational and intercultural; about art and the creation of imaginaries that, in turn, make worlds.

Then, during a 3 day residence in Cayambe, Ecuador, the artists created their own transmestizx beings which then met in this circular dance on the equatorial line, synthesis of a cosmovision based on relations between the diversity of beings, human and non-human, and reciprocity with the earth and the cosmos.

16-18NOV @PIKSEL STUDIO 207



* José Luis Macas, Pamela Suasti, Mauricio Proaño, Pedro Soler, Alegría Mateljan, Paula Proaño Barriga, Manai Kowii, Falco, Andrea Moreno Wray, Coca y Mota, Daniela Moreno Wray, Lucía Romero, David Samaniego, María Emilia Escudero, Ariadna Vargas, Mateo Barriga.

IMPERMAFROST



16NOV-22DEC @GALLERY S12

ANGELA DAVIES

Impermafrost is an audiovisual installation that seeks to encourage reflection on environmental dialogues. The alchemy of glass through the transformative qualities of heat and light allow for connections eluding to ice forms and processes of climate change. The light installation is animated through responsive coding allowing for triggered projections of the glass embodiments. The cyclical illumination of the works is informed by the shifting states of Arctic sea ice.

Impermafrost forms part of solo exhibition in succession of a residency programme the artist engaged in at S12 Galleri.

*The development of glass work has been generously supported by S12 Gallery and Workshop / S12 Galleri og Verksted Technology collaboration with Chris Ball With thanks to Børge Hamre and the University of Bergen for their support.

GO RANDO!

BENJAMIN GROSSER

Facebook's "reactions" let you express how you feel about a link, photo, or status. While such data might be helpful for your friends, these recorded feelings also enable increased surveillance, government profiling, more targeted advertising, and emotional manipulation. Go Rando is a web browser extension that obfuscates your feelings on Facebook. Every time you click "Like", Go Rando randomly chooses one of the six "reactions" for you. Over time, you appear to Facebook's algorithms as someone whose feelings are emotionally "balanced"—as someone who feels Angry as much as Haha or Sad as much as Love. You can still choose a specific reaction if you want to, but even that choice will be obscured by an emotion profile increasingly filled with noise. In other words, Facebook won't know if your reaction was genuine or not. Want to see what Facebook feels like when your emotions are obscured? Then Go Rando!



16-18NOV @PIKSEL STUDIO 207



ERFORMANCES

LAPTOP MANIAX



16NOV 21:00 @BERGEN KJØTT

ANDREJA ANDRIC, ELI GUÐNASON, SØREN KRAG

Laptop Maniax combines indian-inspired synthesizer melodies, outbursts from hacked drum machines, relentless one bit pulses from custom made software, and shitcore video collage into an irreverent mix of lyricism, structure and chaos.

<https://soundcloud.com/laptopmaniax>

SHIPIBO SONIFIED TEXTILE PERFORMANCE

PAOLA TORRES NUÑEZ DEL PRADO

This smart textile becomes a controller for live performances: upon contact it emits Ikaros (Shipibo-Conibo singing) plus environmental sounds from the Amazonian rainforest. The embroidery has been done by hand and it's really a working circuit that includes resistances and conductive thread that includes an Arduino Lilypad serving as interface with a computer that runs Pure Data. The conductive thread (in gray) is actually based on the Hilbert curve, not on Shipibo designs, although it ends up looking identical.



16NOV 21:00 @BERGEN KJØTT

CODE RESONANCES IN THE SOUTH

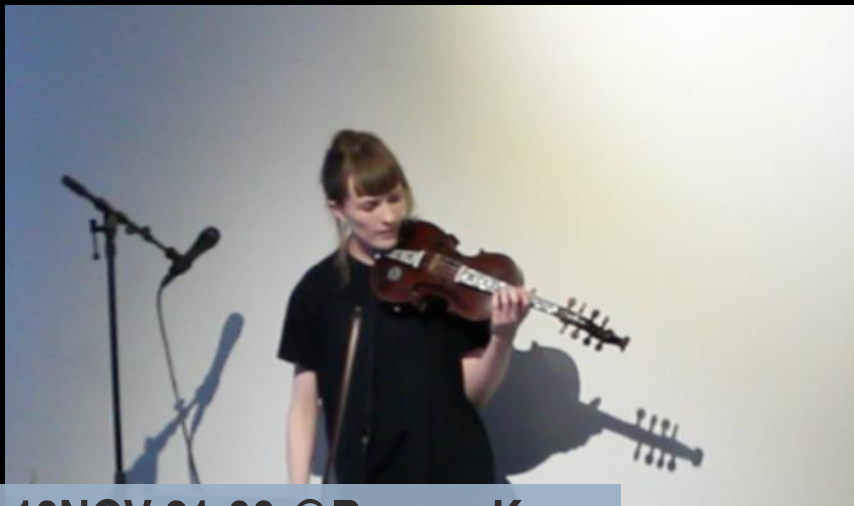
JUAN ANDRES JARAMILLO

Code Resonances in the South is an audiovisual performance that generates a dialogue among diverse musical open source software with the aim of creating another kind of sonic narratives in computer music. As a bet on creation and creativity through precariousness, or whatever you can find around you, we think of open source software as one of the most accessible and ecological channels for sound creation. Recycling laptops to give them new lives with Linux Operative Systems... and turn them into our musical instruments.



16NOV 21:00 @BERGEN KJØTT

TUSSGUBBEN

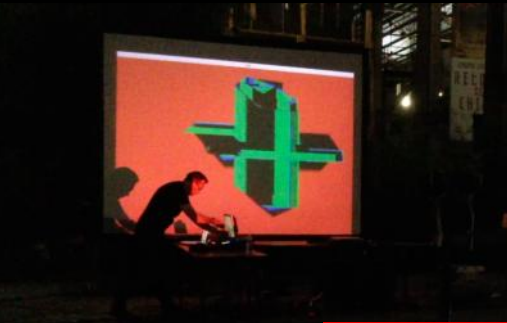


16NOV 21:00 @BERGEN KJØTT

ELISE MACMILLAN

emacs (Elise Macmillan) combines Hardingfele with digital synthesis and voice. She will use a Pure Data live sequencer with timing affected by body movement (stomping) and electromagnetic fields.

FFFOREST



17NOV 21:00 @Bergen Kjøtt

ROBERT B. LISEK

It is a real time system, which encompasses movement of performative cycles of transmission/reception and programming trough modulation of electric and magnetic energies, allowing for modification of the dynamics of space.

GEOMETRY

I am not interested in optical illusion of three dimensions. I explore and express multi-dimensionality by manipulating slices and projections of multi-dimensional manifolds e.g.: 2d submanifolds of 4d space and 3d slices of 5-dimensional knotted objects. I research classes of embeddings, isotopies and energy of knots. When I am working with knotted manifold I examine large data set and functions that can destruct this manifold.

QUERELS

**JOHN HEGRE, GREG POPE, JEAN-PHILIPPE GROSS,
XAVIER QUEREL**



The Querels består
av John Hegre
(elektrisk gitar) Jean-
Philippe Gross
(modulær synth)
Greg Pope (16mm
prosjektør og slides
prosjektør) Xavier
Querel
(16mmprosjektør og

17NOV 21:00 @BERGEN KJØTT

Hegre og Gross har samarbeidet på en rekke utgivelser med prosjektene Jazkamer og Blackpackers. Blackpackers har gjort to lengre turneer i Europa og i Asia og samarbeidet med bl.a. Otomo Yoshihide. Hegre og Pope har spilt sammen ved bl.a. Festspillene i Bergen, Rotterdam Film Festival og Crossroads Film Festival i San Francisco. Greg Pope (GB) er utøvende kunstner, ansatt som lærer ved Kunsthøgskolen i Oslo og har siden 2010 kuratert kunstfilm-programmet "The Dream that Kicks" ved Cinnemateket i Oslo. Han var del av det banebrytende britiske kollektivet Loophole Cinema fra 1989 -1998. Xavier Querel (Fr) er lys/filmkunstner og medlem i den franske live-cinema-gruppen Metamkine. Pope og Querel er blandt pionerene i europeisk live-cinema.

MIDIFESTO



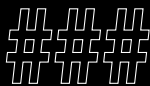
17NOV 21:00 @BERGEN KJØTT

AGNÈS PE

SMFs (Standard Midi Files, 1996) are files that contain associated MIDI information. It is one of the files used for karaoke tracks. These files are created through musical notation processor and contain an associated score. A MIDI does not capture or process "real" sounds, which gives it a specific sound and turns it into music devoid of feelings, any human and animal roots. It is a species of musical bug, an empty body.

The sound of the MIDI file will vary depending on the machine that we use to play it, since the SMF only contain instructions. Thousands of web pages host these files - in the manner of sonic undo - and reproduce any genre - making it an explicit motor of the non-genre.

<https://agnespe.bandcamp.com/track/midifesto-live>



MARCO VALDIVIA

Audiovisual Live performance based on electromagnetism, interactivity and open source software, proposed, built and executed in real time.

<http://soundcloud.com/numeralnumeralnumeral>



17NOV 21:00 @BERGEN KJØTT

STR8 PANZERISM [FOR RAMM:ΣLL:ZΣΣ]

ANDERS EIEBAKKE, GRIM ERLAND SVINGEN

18NOV 20:00 @BERGEN KJØTT

A micro sized quad rotor flies and films the audience and surroundings, through obstacles such as windows, doors and furniture, looking for hidden letters comprising a narrative. The drone is piloted by Anders Eiebakke through video glasses, radio transmitter and a tablet. Its video and data feed is transmitted to a common ground station operated by Grim Erland Svingen and Eiebakke. The video and data feed is projected on the wall at the indoor venue. Svingen is real time mixing the video feed together with the data feed and altering the sound into a concert using synthesizer and sampler.



The title STR8 Panzerism relates to the late self proclaimed Hip Hop philosopher, graffiti writer and rapper RAMM:ΣLL:ZΣΣ and his theories of Gothic Panzerism, the battle between letters against the system of the alphabet. The title is also referring to Svingen's upcoming release of his own music.

VECTOR SYNTHESIS

DEREK HOLZER

VECTOR SYNTHESIS is a media-archaeological investigation into obsolete computer visualizations, using sound synthesis and vector graphics display techniques to investigate the direct relationship between sound+image. Driven by audio waveforms, the vertical and horizontal movements of a single beam of light trace shapes, points and curves with near-infinite resolution.

Further information:

http://macumbista.net/?page_id=4869

18NOV 20:00 @BERGEN KJØTT

AMEN \$ MOTHER FUNCTION

NEIL C SMITH

One sample, one function – a live-coded, single function demolition of the most ubiquitous sample in modern music. This new performance work is both an essay in conceptual minimalism and an attempt at filling the dance floor with the aid of one wavetable and a little maths.

Entirely created within the context of a single pure function running at audio rate, the Amen break is gradually unmade into new rhythms, melodic and synthetic sounds. Working with a single sample at a time, eschewing recursion and randomness, provides a restrictive but rewarding creative challenge.

The silent \$ in the title (and in the code), is in tribute to Gregory C. Coleman, the original drummer of the Amen break, who died homeless and broke.



18NOV 20:00 @BERGEN KJØTT

CTENOCENE : A MEDUSE TOPOLOGY

JENNY PICKETT & JULIEN OTTAVI



18NOV 20:00 @BERGEN KJØTT

Taking the idea of the jellyfishes sensory ecology as warning system and a starting point we want to create an installation exploring chaotic patterns and absurd circuits using the electromagnetic spectrum by producing autonomous modules which affect the space by producing sound, light and new composition from touch.

ALGORAVE

PIKSEL ALGORAVERS

Λ L G Algorave is made from “sounds wholly or predominantly characterised by the emission of a succession of repetitive conditionals”.

Ø ▲ R These days just about all electronic music is made using software, but with artificial

Λ V E barriers between the people creating the software algorithms and the people making the music. Using systems built for creating algorithmic music, such as IXI Lang, overtone, puredata, SuperCollider, Impromptu, Fluxus, Tidal, Gibber, and Sonic Pi these barriers are broken down, and musicians are able to compose and work live with their music as algorithms. This has good and bad sides, but a different approach leads to interesting places.

This is no new idea, but Algoraves focus on humans making and dancing to music. Algorave musicians don't pretend their software is being creative, they take responsibility for the music they make, shaping it using whatever means they have. More importantly the focus is not on what the musician is doing, but on the music, and people dancing to it. Algoraves embrace the alien sounds of raves from the past, and introduce alien, futuristic rhythms and beats made through strange, algorithm-aided processes. It's up to the good people on the dancefloor to help the musicians make sense of this and do the real creative work in making a great party.

18NOV 20:00 @BERGEN KJØTT

N

HOPS

OR



16NOV 14:00 @ PIKSEL STUDIO 207



PD (Pure Data) meeting

BIO SIGNAL SENSING WORKSHOP

16 NOV 14:00 @PIKSEL STUDIO 207



CRISTIAN DELGADO

Using small components and microcontrollers we are going to make biosignal sensors, to record pulse, muscle and cardiac activity and interfacing it to instruments and visualizations, at the end we will present the project as a art collective expo.

FROM E-WASTE TO SOUND DEVICE

TONI QUIROGA

During this workshop you will learn how to turn parts of e-waste and trash into functional primitive sound devices. Through the vivisection of dead media devices you will learn how to extract valuable components (like motors, VU meters, integrated circuits, transistors and other raw materials) and reuse them in order to build a primitive and idiosyncratic instrument. We will build fully recycled electronic gadgets powered through alternative and ecologically sustainable methods integrating our own body residuals into the process (if you want to). The idea is to get a better understanding of new media through the excavation of the old and obsolete by highlighting the nonlinear history within those devices.

17NOV 11:00 @ PIKSEL STUDIO 207

You will learn:

- Genealogy of specific electronic components and media
- Media history as a nonlinear history
- Soldering
- Some principles of electronic engineering
- Reading schematics
- Troubleshooting techniques
- Building a primitive, organic and sustainable battery incorporating our own body residues
- Repurposing waste materials to create a primitive and idiosyncratic noise machine.



After the workshop you will have fully working recycled and idiosyncratic sound device built entirely by yourself and from the scratch!

PRAXIS LIVE - HYBRID VISUAL IDE FOR LIVE CREATIVE CODING

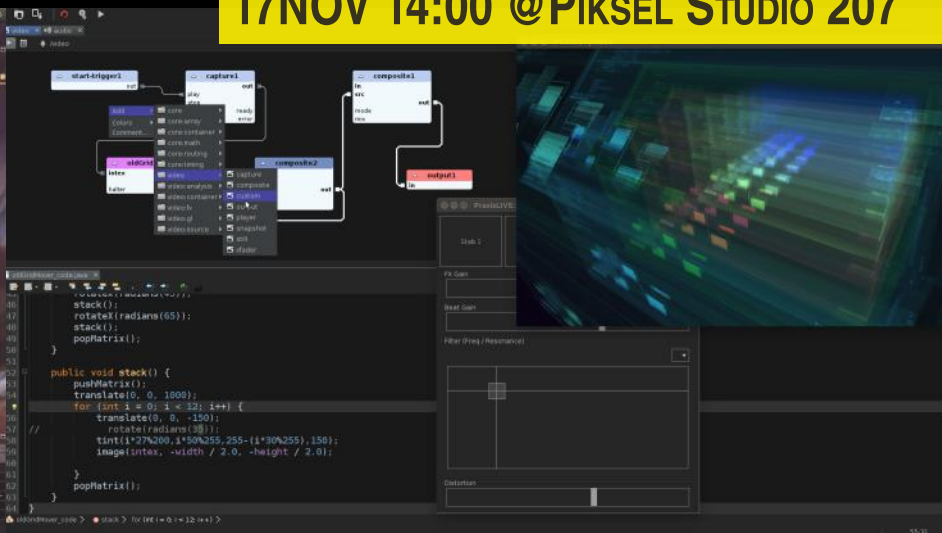
NEIL C SMITH



Praxis LIVE is an innovative and powerful new way to work with OpenJDK and tools like Processing. Combining intuitive live visual patching with the ability to recode any node as it is running, use it to easily create projections, interactive spaces, custom AV instruments, creative IoT, or live-coding performances. The workshop will introduce basic project building and patching with Praxis LIVE. Participants may then continue to experiment with

visual patching, or learn how to "drop down" to the built-in code editor and live recode components using Processing / Java or OpenGL. They may also explore Praxis LIVE's support for physical computing, including prebuilt integration with TinkerForge open hardware, or GPIO on the Raspberry Pi.

17NOV 14:00 @PIKSEL STUDIO 207



Praxis LIVE is fully cross-platform and open-source - participants will need a laptop, ideally with the software preinstalled.

The workshop will be led by Praxis LIVE's lead developer, Neil C Smith.

www.praxislive.org | www.neilcsmith.net

A RECIPE FOR DESTRUCTION: SECURE HARDWARE DATA ERASURE

NIKITA MAZUROV



18NOV 11:00 @ PIKSEL STUDIO 207

With rogue data collection by all manner of corporate and state adversaries at an all time high, with hardly a day passing by without a new surveillance program or breach of privacy scheme exposed, the question of how to securely delete data has become all the more pertinent.

Any number of software solutions exist which advocate wholesale drive encryption (via open source tools such as VeraCrypt and LUKS)--so as to make the data unreadable even if it were recovered--as well as subsequent wholesale drive erasure via open tools such as DBAN).

But software solutions are woefully inadequate for the task, given the possibility of encryption keys being forcibly divulged, drive wiping solutions being ineffective against new solid state drives, and any number of other attacks.

Instead, this workshop will demonstrate a pragmatic hardware solution: secure device destruction via open source recipes, one revolving around combustion, and one around erosion.

The workshop will both demonstrate and walk attendees through creating homemade recipes to securely get rid of their devices, whether tablets, laptops, phones, or even desktops.

Health and safety concerns will be addressed, and the most expedient acquisition of the various necessary ingredients will also be presented.

The ultimate goal of this non-traditional workshop is to illustrate that for our digital data to truly become 'renewable' it must be liberated from the prison of the physical form, exorcised from the daemon of the hard drive.

SONIFIED TEXTILES WORKSHOP

PAOLA TORRES NUÑEZ DEL PRADO

18NOV 14:00 @PIKSEL STUDIO 207

The Shipibo-Konibo, from the Peruvian rainforest, openly link their traditional singing (Ikaros) to the designs they draw on vessels and their bodies, and the textiles they use as decoration and clothing. They consider that their designs can be sung.

Reinterpretation of sounds into visuals is becoming more commonplace in the digital arts, where sonification is a popular concept used when referring to the act of turning data into sound, and in the Glitch Art realm, the distortion of visual data by the mapping of sound data through diverse methods.

Based on the techniques used in the “Corrupted Structures” Computer-Embroideries textile series (<http://cargocollective.com/antipatterns>), this workshop will offer an introduction to various sonification methods, ranging from databending to code, using different open-source softwares (Audacity, Gimp, Hex editor) and programming platforms for mapping sounds on visual data (images and video).

The workshop will include a short explanation of how glitch is related to the designs behind the referred artworks, including an explanation of the designs from Paracas Culture from Perú, the Chincheros Textile Masters from Cusco, and the Shipibo-Konibo.



BIOTRANSMISSIONS

COLECTIVO ELECTROBIOTA

The BIO-TRANSMISSIONS workshop proposes an active and participative experience. By the experimentation with electronics and biology it is sought to explore different forms of interspecies communication and relationship with nature.

As a laboratory of production will review an introduction to biointeractivity and electronics to build our own biosensor that will allow us to make latent the potential voices of the different forms of life that inhabit the rhizosphere.

17NOV 14:00 @PIKSEL STUDIO 207

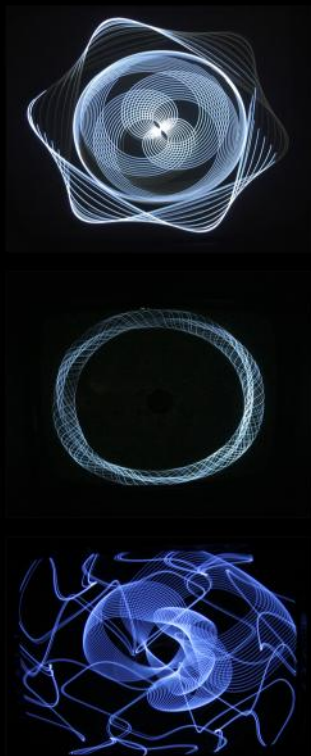


VECTOR SYNTHESIS WORKSHOP

DEREK HOLZER

VECTOR SYNTHESIS is an audiovisual, computational art project using sound synthesis and vector graphics display techniques to investigate the direct relationship between sound+image. It draws on the historical work of artists such as Mary Ellen Bute, John Whitney, Nam June Paik, Ben Laposky, and Steina & Woody Vasulka among many others, as well as on ideas of media archaeology and the creative re-use of obsolete technologies. Audio waveforms control the vertical and horizontal movements as well as the brightness of a single beam of light, tracing shapes, points and curves with a direct relationship between sound and image. You can see several demo videos here:

[http://macumbista.net/
?page_id=5000](http://macumbista.net/?page_id=5000)

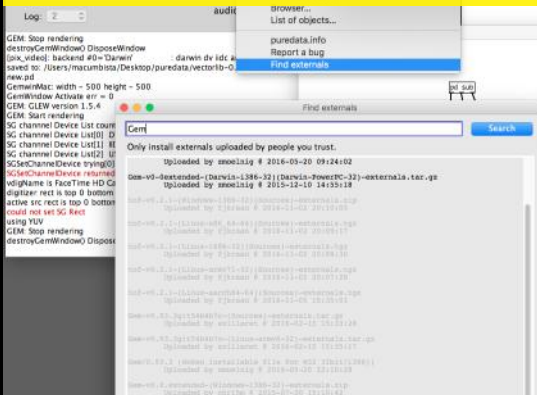


SOFTWARE

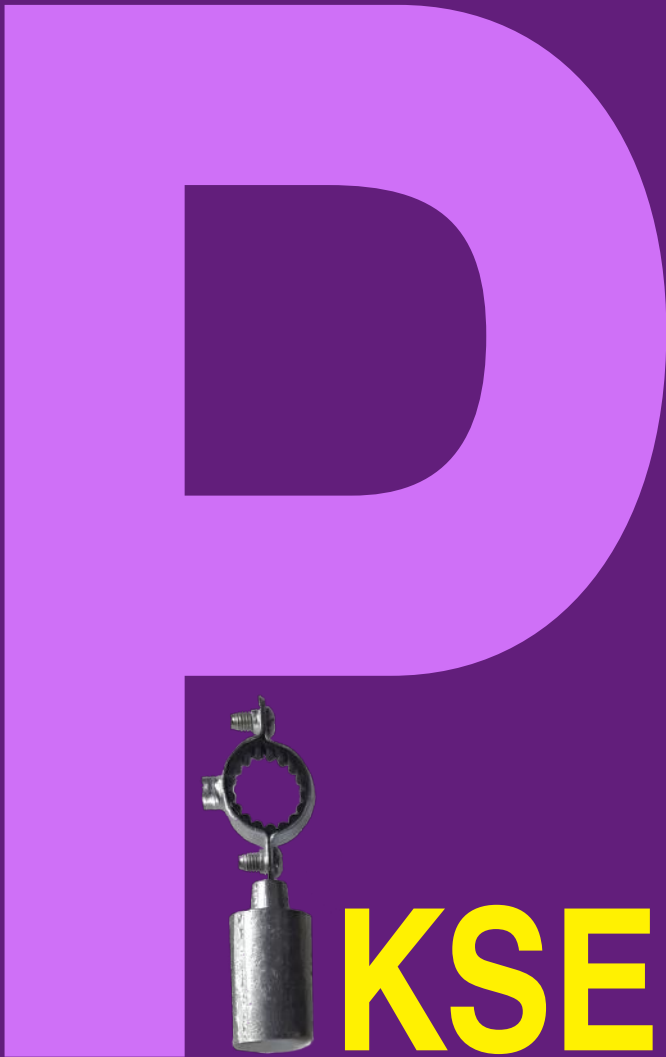
The Vector Synthesis library allows the creation and manipulation of 2D and 3D vector shapes, Lissajous figures, and scan processed image and video inputs using audio signals sent directly to oscilloscopes, hacked CRT monitors, Vectrex game consoles, ILDA laser displays, or oscilloscope emulation softwares using the Pure Data programming environment.

<https://github.com/macumbista/vectorsynthesis>

27-29NOV 14:00 @PIKSEL STUDIO 207



During this workshop, you will learn how to use a custom library in the Pure Data programming environment to directly control the vertical and horizontal movements, as well as the brightness, of a beam of light. You will then explore Lissajous figures, waveform representations, and other multiplexed, audio-driven visual shapes and forms which can be displayed and manipulated in real time on an XY oscilloscope, Vectrex game console, ILDA laser display, and other analog vector displays, or with oscilloscope emulating software directly on your laptop.



KSEL

SCIENCE



K

CITY-WATER: WATER TALKING!



CRISTIAN DELGADO

Do-It-Yourself bio art is fun! Artists all over are working with living organisms using their kitchen as a laboratory. Doing their own tools, a new bio art wave is taking place. First things first, to do bioart we need to learn the basics. In this workshop, kids will learn how important the water is, the “small” life that is contained there, and all the basics of marine biology. They will build DIY microscopes and tools to monitor and measure all the principal parameters and keep an eye on marine water quality. This also includes making a remote sensing network and post it on the INTERNET, so we can have a global monitoring with small and cheap tools, also how to make chemical analytics and test for contaminants, all in a in “kitchen” approach.

6-10NOV 15:00 @PIKSEL STUDIO 207



DIY Hydrophones will permit the kids to do underwater sound recordings at the Bergen sea and later on to create their own sound art pieces which will be shown at the Piksel Studio.

The importance of water

- 💧 **Day 1:** DIY microscopes to explore the living organisms on water.
- 💧 **Day 2:** Basic parameters of water conditions, marine biology explanations and its importance. Designing experiments to test pollution, photosynthetic rate, dissolved oxygen, etc. Experimenting session, with chemical reactions to test parameters. Design of a DIY sensor for water testing parameters.
- 💧 **Day 3:** Designing a set of remote sensors. Building sensors and connecting them to the internet. Programming the devices. Outside session: Putting the sensors outside and testing parameters across the bay of Bergen and remote monitoring via mobile phones
- 💧 **Day 4:** DIY Hydrophones

Cristian Delgado AKA Neoangel (México)

Universidad Nacional Autonoma de Mexico

Molecular and synthetic biologist, from Faculty of Sciences UNAM CU, works on possibilities of applying biological aspects to technology, from biomimetics to bionanotechnology, also he worked on DIYBIO developing tools from synthetic biology, including collaboration with interdisciplinary projects like ARTE+CIENCIA, BIOSCENICA, PDI UNAM, UNESCO, ICTP, 3DMJMAKERS among others, with a special emphasis on art and science, with works awarded by MIT, UNAM, and others.

CITY-PLANTS: HELLO PLANTS



6-10NOV 15:00 @PIKSEL STUDIO 207

COLECTIVO ELECTROBIOTA

Description

Hello Plants! Invites kids and families to an active and participative experience that merges art, electronics and nature. Using our imagination and creativity and learning about electronics, light, sound, robotics and hacking we will construct our own low tech interfaces that will help us to approach and explore different ways to understand and communicate with plants.

Program

- ✿ Hello Plants!
- ✿ Merging art, nature and technology
- ✿ Planting new friends: seeds, soil and plants.
- ✿ Bioelectronics – Atoms, light, sound and plants.
- ✿ New creatures in our garden! green energy and construction of solar robot.
- ✿ Micro universes– DIY microscopy

The workshop

- ✿ To approach to interspecies communication through art, technology and nature.
- ✿ Know different examples of works and artist that approach and reflect on inter-species communication.
- ✿ Know the characteristics and the organic and vital processes of plants.
- ✿ Introduction to bio--interaction and electronics.
- ✿ DIY bioelectronics: build our own low tech devices to explore new ways to communicate with plants.
- ✿ Learn about alternative and sustainable energies to experiment with solar robotic.
- ✿ Introductions to diy microscopy hacking our cellphones.
- ✿ Collectively perform a sound intervention with plants and our diy technologies.

Methodology

This workshop is an intensive experience with 5 sessions of 3 hours dedicated to explore nature and learn about gardening, electronics and DIY technologies.

The workshop is open to kids and families interested in learning the creative use of technologies applied in art and technology.

CITY-TECH: SONORATEC!

13-17NOV 15:00 @PIKSEL STUDIO 207



MARGARITA ARDILA

Sonorartec is a lab where the kids learn the basics of electronic to produce sound with drawn images, toys with lights, plastic pianos, ... recycling everyday materials. Building different devices which permit kids to experiment with leds, circuits, sound, graphics, creative writing, and much more.

Margarita Ardila is a Colombian maker, composer and sound researcher. Multidisciplinary artist coordinator and workshop of SONORARTEC LAB, laboratory oriented to the application of new media in the art, design, education. Emerging, independent and self-managed space interested in sharing and disseminating DIY and DIWO dynamics. Currently developing the project LAPIZ VOLTAJOSO activity mixing electronics and creative writing.

Artists

TALKS



ART AND TECHNOLOGY IN SOUTHAMERICA THROUGH 13 YEARS OF THE ASIMTRIA FESTIVAL

18NOV 18:00 @BERGEN KJØTT

MARCO VALDIVIA

The asimtria festival is a constant space for Exchange, discussion and collaboration, where stakeholders related with experimental music, sound and audio-visual art, electronic media and open source culture converge; to share ideas and experiences and convey their teachings to contemporary society.

This festival has been active for 13 years during which more than 300 artists from around the world and particularly from south-american have shown their work and shared their experiences working in the intersection between art and technology. Our intention is to revisit these projects and analyse their impact in the context of south-American electronic art where we are currently finding our own ways to appropriate technology and develop a language of our own.

Further artist talks by Pikel17 artists. Program TBA



PLAYS



SAVERS

BURST

ANDREJA ANDRIC

A live conflict simulation inspired by intersection of dynamics of biological systems and economics, that manifests itself in sound. The parameters of the live generative sound are configured in real time by the performer. The audience can watch the process unfold live.



16-18NOV @PIKSEL STUDIO 207
16-18NOV @Galleri S12

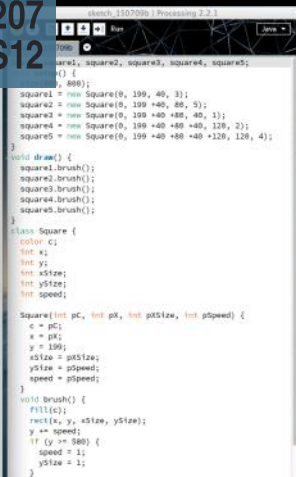
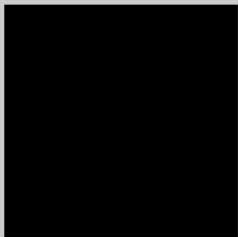
SKETCH_150709B

MATTIS KUHN

The video shows a sequence of screenshots. These present in the programming language processing various algorithms for the creation of an identical image: a black square on a neutral gray, as used in computer applications. The first algorithm consists of three lines of code and shows the simplest and most common way to do this. More complex, peculiar or abstruse algorithms, different programming techniques, built-in functions, points, lines and shapes follow to end up in the same visual output.

This work questions the significance of code in relation to its output, to the perceptible. How can we grasp their correlation? Which is the relevance of the manufacturing method when it is not shown in the product? What is the value of the non-visible? Does the tension between visible algorithm as a program and invisible algorithm inside the produced black square change the subjective view?

16-18NOV @PIKSEL STUDIO 207
16-18NOV @GALLERI S12



VIRTUAL PLANT - MATHEMATICAL DNA OF THE PLANT

MAREK SITKO

• Is the World mathematical or is mathematics only a way to describe the world?

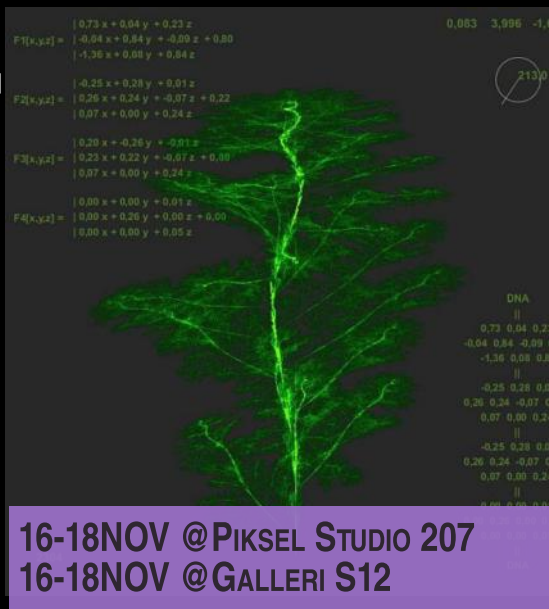
• Can mathematics describe the complex shapes of nature, such as plants?

• Fractals are abstract mathematical objects that simulate the complexity similar in nature.

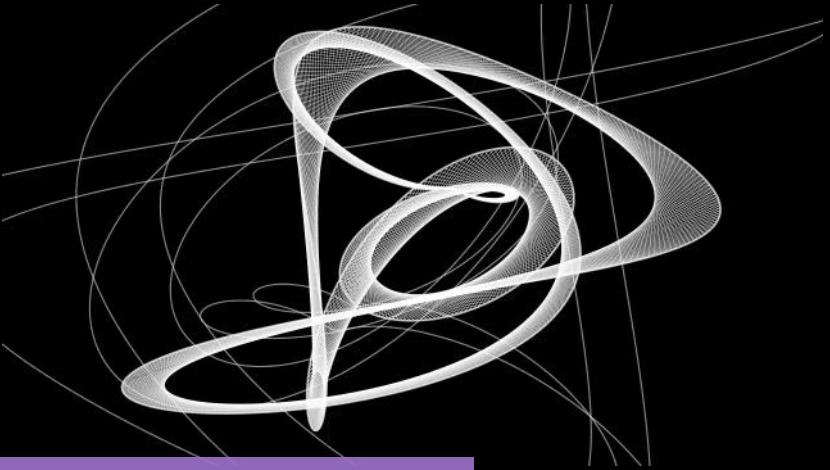
• Fractals take complex forms from simple mathematical transformations.

• The virtual plant can be created with a few simple functions with numerical factors which are creating the mathematical DNA of plant.

• The equations describing the plant and its visualization have been programmed in the Processing software. The software is controlled from the console so visitors can manipulate the numerical DNA of the plant.



POINTS OF INFLECTION



16-18NOV @PIKSEL STUDIO 207
16-18NOV @GALLERI S12

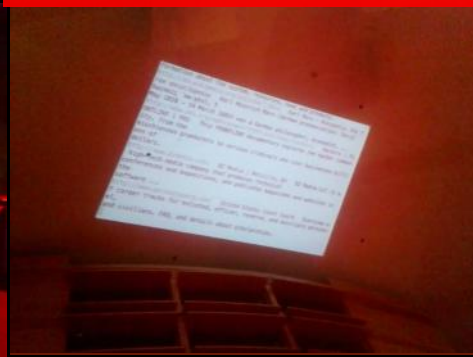
ALEXANDER SENKO

The sound and visuals are interdependent. The algorithmic composition produces a lissajous figure with different frequency ratios and a phase modulation. The curve generates pitch, harmonics and volume of sound. The inflection points on the curve create rhythmic structures.

The work was created with visual programming language Pure Data.

RUNWARE

16-18NOV @SKUR14



ROBERT B. LISEK

The project is a prototypical new program, which combines the activity of a computer virus and biological viruses. Sequence of numbers (obtained from any biological or physical detector) introduced by the user is subjected to transformation and destruction through the use of viruses.

<http://lisek.art.pl/CAPITAL.html>

IT WAS FUN AT FIRST

JONAS LUND, SEBASTIAN SCHMIEG

It Was Fun At First is a botnet of Twitter Accounts with the goal to influence trending and influential topics on social media. IWFAF comments on our contemporary technological infused daily life, from the Blockchain and the Singularity to surveillance and loneliness. The botnet is made up of fake accounts and of real people. It delivers fake news that you want to believe.

Taking its inspiration from State-sponsored Internet propaganda troll offices like the USA's "Operation Earnest Voice", Russia's "Internet Research Agency" or China's "50 Cent Party", the piece uses the visual template of memes and inspirational quotes in order to subvert the media landscape by creating rumours, memes, platitude statements and jokes.

IWFAF embraces automation to create an infinite amount of posts, and in doing so hijacks, trolls and clogs public discourse on social media. It takes serious the promises of technology so that it can make fun of it. And despite all the fun: there is the potentiality of creating one or two or three posts that gain traction, that explode, that go viral, that actually have a lasting impact. We want to believe.

The botnet consists of nodes that everybody can run in their browser. Each node is running its own neural network, each one appropriating different sources of quotes by philosophers, futurists and technologist, thousands of comments from communities like Reddit, and lastly headlines from popular tech blogs. By running a node you're posting to a brigade of aged Twitter accounts that we bought.



Skricki Gillon
@skryshengal

Joined July 2012



Skricki Gillon
@skryshengal

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16-18NOV @SKUR14

Home Moments



Piksel
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festival for art & free technologies

piksel.nl

Joined April 2009



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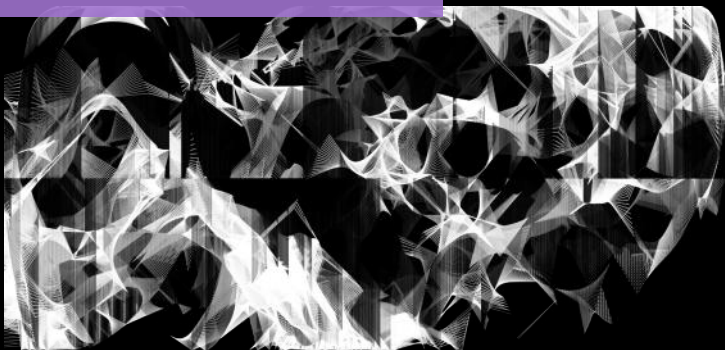
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GHOSTS

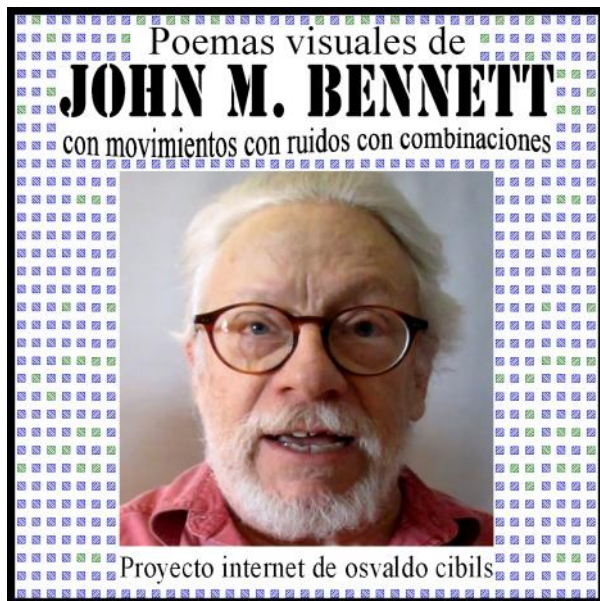
WAYNE KENT MADSEN

Perlin noise is a form of randomly generated values in a computer that look more organic than traditional random seed values. Referred to as 'procedurally generated', the random values build on previously assigned computations. This approach has been used in computer graphics to do things like automatically creating natural looking landscapes in video games. This html5 canvas project unfolds based on a number of external variables, including screen resolution, to create a unique time-based visual each time the piece is visited. I see myself as curator of the art generated by computer algorithms. The computer art I create uses generative algorithms and small, random variations to develop unique views each time the work is visited; I have written the system, but it is the computing device which applies its own 'creativity' into the creation of what is seen. It is amazing to me that altering just a few key variables can have drastic affects visually, just as people are connected but infinitely varied. There is beauty in these small differences, these small moments, these defining characteristics.

16-18NOV @SKUR14



POEMAS VISUALES DE JOHN M. BENNETT CON MOVIMIENTOS CON RUIDOS CON COMBINACIONES.



16-18NOV @SKUR14

OSVALDO CIBILS

De la serie 'collabs'. Javascript y grabaciones sonoras con códigos Flocking y Gibber. Poemas visuales de tres líneas seleccionados del libro "CaraaraC & El Título invisible" de John M. Bennett.

HAEM

CECILIA JONSSON

Iron, perhaps paling in nobility to its gold and silver elemental companions, through its nature and abundance has emerged as essential to life. The iron that runs through our veins and allows us to breathe is the same element from which the weapons, shields and tools were fashioned that have allowed humanity to not only survive, but flourish, for millennia.

The physical basis of Haem is iron derived from an unexpected source – the human placenta. Although this transitional organ possesses a complex labyrinth of blood vessels, the placenta provides a direct connection between mother and developing child. Iron, plentiful throughout the process of exchange, plays an essential role, moving through this "maze", guiding oxygen from the mother to the foetus.

To symbolize this directed movement, a compass needle made out of metallic iron derived from the blood protein haemoglobin of donated human placentas was created. This object concentrates the labour of dozens of births, of thousands of hours of fluid exchange, at the earliest meeting point between new and existing life. By combining expertise in the fields of art, life sciences and metallurgy, Haem reflects on the transformation of maternal resources into valuable personal processes, and on their power to direct us throughout life in the decisions we make, and directions we take, ultimately shaping who we are and the world we live in.

Haem is developed by artist Cecilia Jonsson in close collaboration with Dr. Rodrigo Leite de Oliveira of The Netherlands Cancer Institute. Commissioned by Bio Art & Design Awards 2016 with the support of ZonMw. In cooperation with the department of gynecology and obstetrics at hospital OLVG West and blacksmith Thijs Van der Manakker. The Haem HD Video is by Signe Tørå Karsrud and sound by Sergio Cuervo Gonzalez.



16-18NOV @PIKSEL STUDIO 207
16-18NOV @GALLERI S12

60+LEAP SEC SCREENING

BJØRN MAGNHILDØEN, RADOVAN MISOVIC, ZSOLT MESTERHAZY, ADA ORTEGA CAMARA, ANA BUIGUES

60Seconds films by: Jens Axel Beck, Rasmus Riemann, Evalajka Pervin, Maria Gondek, Oana Constantineanu, María José Alós, Roland Wegerer, Alexandra Mocan & Nicolae Romanitan, Verika Kovacevska, Fernando Baena.

Leap Second films by: Agam Andreas, Alan Sondheim, Alexandra Andries, Amelia Johannes, Ana Buigues, Anne Niemetz, Ayshe Kizilcay, Bence Rohanszky, Bjørn Magnhildoen, Bruno Melo, Chris Funkhouser, Christian Boen, Cleber Gazana, David Whitcraft, Dennis De Bel, Dom Barra, Domenico Barra, Dominik Podsiadly, Edoardo Gaudieri (det0une), Eleonora Roaro, Esther Polak and Ivar van Bekkum, Frere Reinert, Hande Zerkin, Heidi Horsturz, INTERLICHTSPIELHAUS, Igor and Ivan Buharov, Irena Kalodera, Jules Varnedoe, Jurgen Trautwein, Justyna Kabala, Karina Mitchell, Kyriaki Goni, Lau Ching Wa Jess, Leap Second Festival, Lorna Mills, Martin Howse, Matt Vogel, Matthias Hauan Arbo, Mauricio Sanhueza, Miriam Poletti, Nenad Nedeljkov, Nick Mattan, Nico Vassilakis, Nigel Roberts, Pasha Radetzki, Patrick Lichty, Paul Wiegerinck, Pawel Wocial and Kamila Tuszynska, Ria Puskas, Sarawut Chutiwongpeti, Sherwin Altarez Mapanoo, Simon Coates, Simon Perathoner, Sissel Berntsen, Theodora Prassa, William Wolfgang Wunderbar with Sacha Tonicovich.

16-18NOV @SKUR14
16-18NOV @GALLERI S12

60
SECONDS



He surrenders to him. Each one learns something.	Elle le réconforte. Ils attendent en silence.	los acusados. Él le pide consejo. Quien mejores intenciones tenía acaba con su propósito frustrado.
The police officer hears the alleged perpetrator. He begs him. One ends up with a broken will.	L'éclairagiste s'avance vers l'équilibriste. Il la rejette. Le plus puissant l'emporte.	Tras separarse del resto del equipo de rescate, encuentra a la persona extraviada. Ella lo abraza. Seis años después, no recuerdan el incidente.
The driver calls to the pedestrian. He smacks her. They pray together.	L'économiste interpelle l'entrepreneur. Il le conseille. Le plus puissant l'emporte.	Desde su silla de juez se acerca a la silla de los acusados. Ella le confiesa todo. Quien parecía perder en un principio acaba ganando.
The police officer hears the alleged perpetrator. She surrenders to her. Six years later, neither one remembers the incident.	L'entraîneur s'adresse à l'haltérophile. Elle le rudoie. Ils attendent en silence.	Deja de lavar la ropa y se le acerca mientras
Бомж обращается к библиотекарю. Она умоляет ее. Они рассмеялись.	ホームレスの人は図書館員の方を向く。 彼は彼女に告白する。 悪い切りだった後、気分がよくなる。	Arbiter wola w stronę gapy. Ona go błaga. Obie postaci czegoś się nauczą.
Няня подходит к ребенку. Она умоляет его. Они молятся вместе.	救助者はサバイビリストを突き止める。 彼は彼女に助けを求める。 黙って待つ。	Reżyser puka do drzwi gwiazdy literatury. Ona go prosi o radę. Obie postaci czegoś się nauczą.
Служитель правопорядка подходит к лицу, подозреваемому в преступлении. Он сдается ему. Грубостью за грубость.	救助者はサバイビリストを突き止める。 彼は彼女に助けを求める。 笑声を発する。	Sędzia spogląda na włóczęgę. On go wysłuchuje. Wola jednej z tych osób zostaje złamana.
Няня подходит к ребенку. Она открывается ему. Говбостью за говбость.	警官は犯人と云われる人に近づく。 彼女は彼に反抗する。 共に祈る。	Rektor zwraca się do nadziei polskiej nauki. On go prosi o pomoc.

16-18NOV @SKUR14

NICK MONTFORT ET AL.

2x6 a simple text generator that scrolls endlessly. Each stanza that is produced relates an encounter between two people. It is a collaboration between seven of us (Nick Montfort, Serge Bouchardon, Andrew Campana, Natalia Fedorova, Carlos León, Aleksandra Małecka, and Piotr Marecki) that is implemented in six languages.

2x6 is available as free software, both in a version where all languages are scrolling on a single page and in versions for each language, with variable and function names written in the appropriate language for easier study and modification. It is also published in print form, as a book, by Les Figues, a Los Angeles press. It has also been exhibited in galleries.

AUTOPIA

NICK MONTFORT

Autopia is a simple text generator that presents language as if it were endless traffic. The headline-style sentences that are produced are made entirely of the names of cars -- no other lexemes are used. While the Web version uses a JavaScript port of espeak to do text-to-speech synthesis, it is not necessary to present the work in a gallery setting with sound.

Autopia is available as free software. It is also published in print form, as a book, by Troll Thread, a New York press. It has also been exhibited in galleries.

16-18NOV @SKUR14

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VENTURE-----SMART RAIDERS PILOT CARAVANS-----AVENGERS
DASHER-----DAKOTAS LASER KITTENS-----ESCORT RALLIES-----
-----NEON DIPLOMAT RAMS SUPERB SKYLARKS-----
-----ENVOYS RAM WRANGLER-----
RB CHALLENGERS CARAVAN-----CHAMP SUMMITS-----
ER-----DIPLOMAT ESCAPES-----SIENNA CHALLENGERS PROBE MAT
-----CONTINENTAL DAKOTAS RAMPAGE-----REGAL MUSTANGS DAR
ALLINGER RAMS STARLET-----LANCERS ESCORT STARLET-----
IVIC MAXIMA FIT MATRIX AXIOM-----IMPERIAL NEW YORK
INDERS-----IMPERIAL CHEROKEES PROBE SCIONS-----
GRADUATE-----LANCER ACCLAIMS NOBLE PACER-----PILOTS ACCLA
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ALIER MARQUIS-----AZURE PATHFINDERS SPARK VISI
--RELIAINT PINTO ESCAPES-----SIENNA FORESTERS ESCORT SWIFT D
-----REGAL BRATS DODGE GRADUATE ARROW-----
AS SUMMIT-----SIENNA RAIDER VENTURES-----OPTIMA FIT MATRIX AXI
--NEON RANGER ESCAPES-----GRADUATES DODGE JAVELINS-
S-----COUGARS FOCUS-----NEON DIPLOMAT R
ZVOUS-----NOBLE HIGHLANDERS LASER SMART RABBIT-----
BIRD-----CONTINENTAL VOYAGERS PROBE TROOPERS-----
QUESTS-----SUBURBAN CABALLEROS PROBE NAVAJO-----N
-----RELIAINT SILHOUETTES ESCAPE-----RELIAINT PROWLE
--COUGAR ACCLAIMS SABLE SIDEKICK-----MATADOR FOCUSES ARROW-----
PROTÉGÉS RENDEZVOUS-----VOYAGERS CLUB WAGON-----
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CON BORDES ROJOS CON MOVIMIENTOS CON RUIDOS

16-18NOV @SKUR14



OSVALDO CIBILS

Soundart-visualart for carrito of Trento. Gibber and osvaldo cibils. (Example Gibber, ejemplo descargado y modificado 17 veces, estudio preliminar). Textos fragmentos del libro de bolsillo con un texto y su contrario 'con radio con cuero sin territorios' self publishing artbook. 2017

internet project :

<http://osvaldocibils.com/conbordesrojosconmovimientosconruidos/index.html>

THOUGHTS ON RORSCHACH

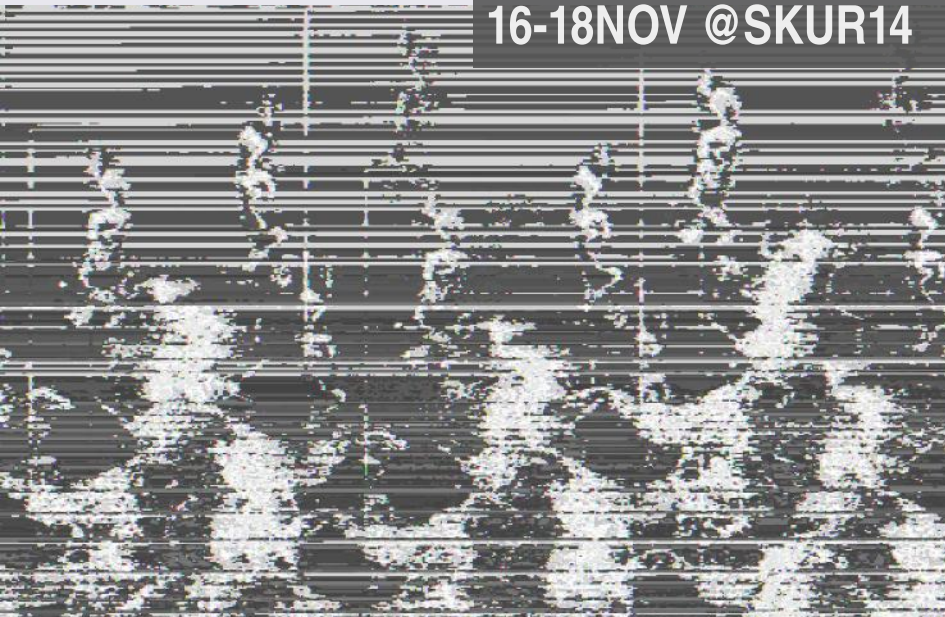
JACOB SUNDSTROM

There are essentially two intertwined processes at work in the piece: audification of an image with subsequent audio effects applied, and electroencephalography (EEG) data driving the effects. EEG data — or my thoughts in raw form — were recorded via a clinical grade EEG device while viewing the images and interpreting them in my mind. This occurred for each of the 10 Rorschach images and thus, there are 10 segments of EEG data corresponding to each image. Only channels covering the parts of the brain related to visual processing were used. Only 8 of the animations have been published.

A program of my own design then ‘audified’ the images and applied effects to the audio version of the image, the parameters and the degree to which was determined by the EEG data accompanying the image. In this way, the algorithm and program — as well as myself, to a certain extent — function as the interpreting psychologist in a Rorschach test. In this instance, however, the result is a purely visual interpretation in the form of an animation that describes my thoughts in their raw form over time. Each frame in the animation describes a particular moment in the EEG data of the corresponding image and the changes in the animation describe the changes in thought patterns throughout a viewing.

I obtained the control data from EEG readings of my own brain while looking at the images using a montage referenced to the ears. I created a simple slideshow of black backgrounds and the images on a black background. The slides alternated black, then image, with 10 seconds of image and 5 seconds 'rest' during which my eyes were closed. The closing of the eyes functioned as delimiters in the EEG signal; eye blinks are very clear so even though I did not start the slideshow and EEG recording exactly simultaneously, it was relatively trivial to find where images occurred. The order of images was fixed, unfortunately, and I also had the misfortune of viewing the images beforehand, though I did make an effort to not 'study' them. Upon taking the recording, I recorded my conscious interpretation (not audibly, as this would destroy the EEG signal I was intended to record) and used this as a guideline when I began the manipulation.

16-18NOV @SKUR14



PATENTBOT

JAMES SHAM, NEIL RUBENS, BRIAN KORGEL, PATRICK KILLORAN

Patent-Bot is an artificial intelligence (A.I.) software program that writes original patents to be submitted to the United States Patent Office for consideration. The program analyzes the database of accepted patents and produces original patents based on a variety of metrics. The US patent archive offers a database of exemplars that help train Patent-Bot to find new ideas, as well as formulate them in some semblance of intelligible text. Patent-Bot exploits the mechanical language employed in the conventional patent application to automate parts of the innovation process. The likelihood of the Patent-Bot expressing intelligible ideas increases in a forum where the linguistic conceits tend toward the mechanical and technical. Capable of producing at least 50,000 patent summaries a second, Patent-Bot is itself a piece of intellectual property, which in turn exists to generate more intellectual property. As a by-product of learning language from the patent database, PatentBot occasionally invents new words for future concepts based on diction used in successful patent applications. The installation includes a component with an audio listening station defining these neologisms or "nonce" words in context.

Visitors can participate by typing in 'seed' words, which will prompt the Patent-Bot to compose original summaries of patent applications. These 'seed words' serve as starting points for the algorithm's computation of the text variations. Within seconds, hundreds of thousands of inventions are compiled. The viewer is welcome to print and take them away.

16-18NOV @SKUR14



Photography

Access

VENUES

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► SKUR14

Holbergskaien 1, 5004 Bergen, Norway

► PIKSEL studio 207

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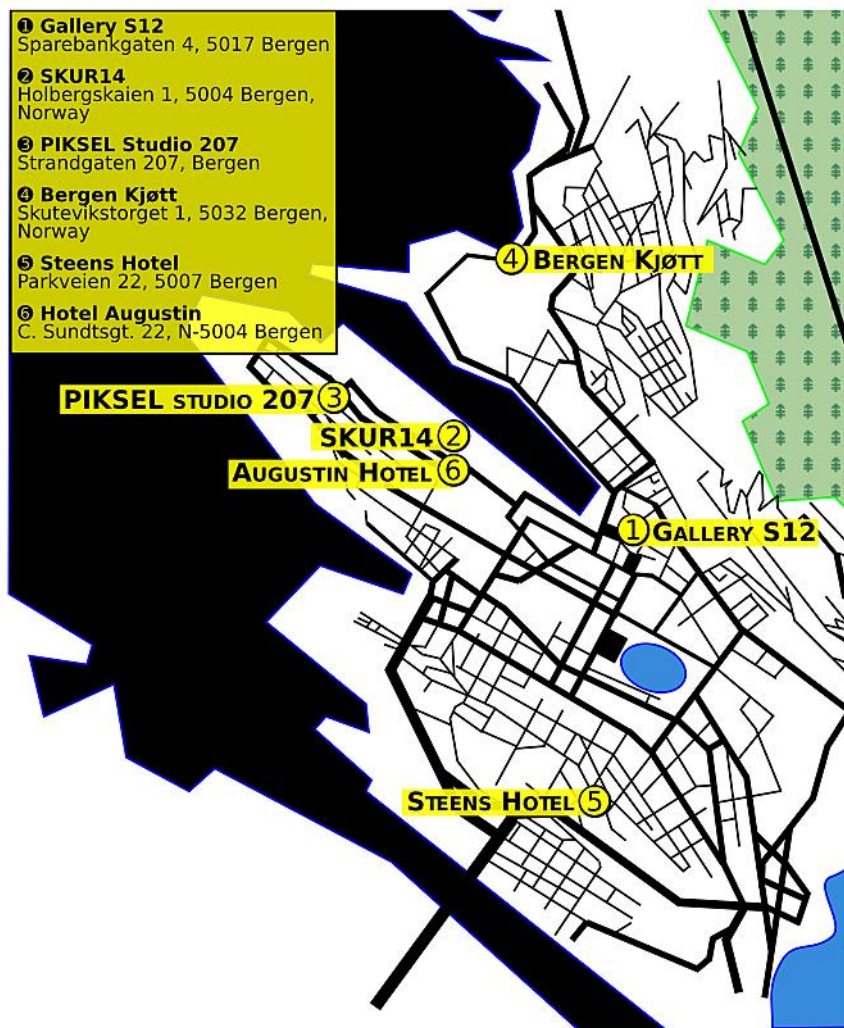
SKUR14 2

AUGUSTIN HOTEL 6

4 BERGEN KJØTT

1 GALLERY S12

STEENS HOTEL 5





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